



# DRAMA

C R I T I C I S M

V O L U M E

56







# DRAMA

**C R I T I C I S M**

Criticism of the Most Significant and Widely Studied  
Dramatic Works from All the World's Literatures

**VOLUME 56**

Lawrence J. Trudeau  
Editor

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## Preface

**D**rama Criticism (DC) is principally intended for beginning students of literature and theater as well as the average playgoer. The series is therefore designed to introduce readers to the most frequently studied playwrights of all time periods and nationalities and to present discerning commentary on dramatic works of enduring interest. Furthermore, DC seeks to acquaint the reader with the uses and functions of criticism itself. Selected from a diverse body of commentary, the essays in DC offer insights into the authors and their works but do not require that the reader possess a wide background in literary studies.

DC was created in response to suggestions by the staffs of high school, college, and public libraries. These librarians observed a need for a series that assembles critical commentary on the world's most renowned dramatists in the same manner as Gale's *Short Story Criticism* (SSC) and *Poetry Criticism* (PC), which present material on writers of short fiction and poetry. Although playwrights are covered in such Gale literary criticism series as *Contemporary Literary Criticism* (CLC), *Twentieth-Century Literary Criticism* (TCLC), *Nineteenth-Century Literature Criticism* (NCLC), *Literature Criticism from 1400 to 1800* (LC), and *Classical and Medieval Literature Criticism* (CMLC), DC directs more concentrated attention on individual dramatists than is possible in the broader, survey-oriented entries in these Gale series. Commentary on the works of William Shakespeare may be found in *Shakespearean Criticism* (SC).

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By collecting and organizing commentary on dramatists, DC assists students in their efforts to gain insight into literature, achieve better understanding of the texts, and formulate ideas for papers and assignments. A variety of interpretations and assessments is offered, allowing students to pursue their own interests and promoting awareness that literature is dynamic and responsive to many different opinions.

Approximately three to five entries are included in each volume, and each entry presents a historical survey of the critical response to a playwright's work, an individual play, or a literary topic pertinent to the study of drama. The length of an entry is intended to reflect the amount of critical attention the author has received from critics writing in English and from critics whose work has been translated into English. Every attempt has been made to identify and include the most significant essays on each author's work. In order to provide these important critical pieces, the editors sometimes reprint essays that have appeared elsewhere in Gale's literary criticism series. Such duplication, however, never exceeds twenty percent of a DC volume.

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A DC entry consists of the following elements:

- The **Author Heading** cites the name under which the playwright most commonly wrote, followed by birth and death dates. Uncertain birth or death dates are indicated by question marks. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author's actual name given in parentheses on the first line of the biographical and critical information. Also located here are any name variations under which a playwright wrote, including transliterated forms for authors whose native languages use nonroman alphabets.
- The **Introduction** contains background information that introduces the reader to the author and the critical debates surrounding his or her work.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The first section comprises plays and theoretical works about drama by the author. The second section gives information on other major works by the author. In the case of authors who do not write in English, an English translation of the title is provided as an aid to the reader; the translation is a published translated title or a free translation provided by the compiler of the entry. In the case of such authors whose works have been translated

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- **Criticism** of individual plays offers the reader in-depth discussions of a select number of the author's most important works. When necessary, essays are carefully excerpted to focus on the work under consideration; usually, however, essays and reviews are reprinted in their entirety. The critic's name and the date of composition or publication of the critical work are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the source in which it appeared. All plays and theoretical works about drama by the author featured in the entry are printed in boldface type. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included. Criticism in topic entries is arranged chronologically under a variety of subheadings to facilitate the study of different aspects of the topic.
- Critical essays are prefaced by brief **Annotations** describing each piece.
- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Citations conform to recommendations set forth in the Modern Language Association of America's *MLA Handbook for Writers of Research Papers*, 7th ed. (2009).
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Rocha, Mark William. "Black Madness in August Wilson's 'Down the Line' Cycle." *Madness in Drama*. Ed. James Redmond. Cambridge: Cambridge UP, 1993. 191-201. Rpt. in *Drama Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 31. Detroit: Gale, 2008. 229-35. Print.

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# Paul Claudel

## 1868-1955

(Full name Paul Louis Charles Marie Claudel; also wrote under the pseudonym Delachapelle) French playwright, poet, essayist, and nonfiction writer.

### INTRODUCTION

Paul Claudel was a deeply religious writer known for symbolic plays that explore the intimate longings and inner turmoil of human life. His characters are typically conflicted: power-hungry yet searching for altruism, hedonistic but striving for godliness, or arrogant and learning the lessons of humility. Claudel's dramas are informed by his belief that God's workings are everywhere evident. Although his plays were popular in the early twentieth century, his reputation has fluctuated over the decades. Contemporary critics are interested in his extensive use of imagery and metaphor, his compelling rendering of his characters' dilemmas, and his provocative ideas regarding the role of Catholicism in the modern world.

### BIOGRAPHICAL INFORMATION

Claudel was born on 6 August 1868 in the village of Villeneuve-sur-Fère to Louis-Prosper Claudel, a government employee, and Louise-Athénaïs Cerveaux. He had two younger sisters: Camille, who later became a notable sculptor, and Louise. In 1870 the family moved to Bar-le-Duc, where Claudel attended a local school and excelled in his studies. The Claudels relocated two more times as a result of Louis-Prosper's job—to Nogent-sur-Seine in 1876 and to Wassy-sur-Blaise in 1879. At around that time Louise-Athénaïs moved with the three children to Paris so that Camille could study sculpture. Claudel continued his studies at the Lycée Louis-le-Grand, and although he had a difficult time adjusting to a larger school and to his family's changed circumstances, he remained academically successful.

In 1886 Claudel began studying law at the Sorbonne. That same year he read Arthur Rimbaud's newly published prose poems *Les illuminations* and was moved by their description of a suffering individual granted God's grace. His family was not especially religious, but Claudel experienced an epiphany while attending mass at the Ca-

thedral of Notre Dame on Christmas Day 1866, and the experience led him to become a devout Catholic. In 1887 he wrote his first play, *L'endormie* (1925; *The Sleeper*), a poetic burlesque about a young poet searching for love and discovering that what he thought was a beautiful young nymph was really a grotesque crone.

After completing law school, Claudel decided on a career in the diplomatic corps and enrolled at the Paris Institute of Political Studies. During this time he began attending literary gatherings at the home of Symbolist poet Stéphane Mallarmé, whose advice helped to shape Claudel's style. He passed the foreign-service examination and was appointed attaché at the Quai d'Orsay from 1890 to 1892. Early in 1892 he was named vice-consul and was assigned to France's consulate in New York and, in 1894, to the consulate in Boston. He accepted a post in Shanghai in 1895, where initially he served for four years. During a year-long leave in France, Claudel contemplated entering a religious order but ultimately decided against it. On his return voyage to China in 1900 for his second posting, he met and fell in love with a married Polish woman, Rosalia Vetch. She and her children lived with Claudel for four years in China. When she left him, she was pregnant with their daughter, Louise.

Claudel returned to France in 1904 and met Reine Sainte-Marie Perron, whom he married in 1906. The couple moved to Peking shortly thereafter and remained until 1909. In the years between 1909 and 1921, Claudel was posted to Prague, Frankfurt, Hamburg, Paris, Rome, Rio de Janeiro, and Copenhagen. In 1921 he became the French ambassador to Japan and lived there until he was named ambassador to the United States, a position he held from 1928 to 1933. After serving as ambassador to Belgium from 1933 to 1936, he retired from the diplomatic service and divided his time between his château in Brangues, France, and his apartment in Paris. Although he wrote prolifically during his career as a diplomat, he now devoted himself to authorship full-time. His late-career works reflect his increasing interest in theology, though he also continued to publish plays and poetry. In 1946 he was elected to the Académie française. He died of a heart attack on 23 February 1955 in Brangues and was honored with a state funeral at Notre Dame Cathedral.

## MAJOR DRAMATIC WORKS

Many of Claudel's plays explore such themes as the role of religious faith in life, God's infinite love, humanity's struggle to understand God's plan, and the clash between erotic longing and the desire for salvation. *Tête d'or* (1890) is set in an unspecified time period in the distant past and traces the spiritual and psychological evolution of Simon Agnel, known as *tête d'or* (golden head) because of his golden hair. An adventurer and warrior, he leads his people to victory over the barbarian hordes who threaten their land, but his insatiable thirst for power drives him to usurp the throne from the old emperor and to banish the emperor's daughter. He sets about conquering the world, but he is fatally wounded while fighting in the Caucasus mountains and is left to die alone. In *La ville* (1893; *The City*), two brothers—Isidore, an engineer, and Lambert, a politician—are in charge of running a city, but they are profoundly unhappy and are searching for a more meaningful life. Lambert believes that he could find direction if Lâla, a young woman, would return his love. To his dismay, she marries the poet Coeuvre, with whom she has a son, Yvors. When Lâla joins a group of revolutionaries conspiring to overthrow the brothers, Coeuvre goes underground. Yvors is eventually appointed the new leader of the city, but he does not know what to do with his newfound power. Coeuvre reemerges, dressed as a bishop and surrounded by clergy, and delivers the message that the city will henceforth be ruled by God rather than by men.

Based on an episode in Claudel's life, *Partage de midi* (1906; *Break of Noon*) is among his most celebrated plays. Having been denied the priesthood, Mesa, a passionate but inexperienced young customs official, boards an ocean liner bound for Asia. En route he meets the charming and enigmatic Ysé, who is travelling with her businessman husband and their children. Mesa and Ysé have an affair, despite the conviction that their love is sinful, and she becomes pregnant. Also onboard the ship is Amalric, Mesa's friend and Ysé's former lover. She and Amalric set off to live in south China, but when they are threatened by revolutionaries, Mesa arrives to save Ysé and the child. Amalric attacks Mesa, leaving him to die. Intending to cut ties with her past and depart with Amalric, Ysé kills her child. She has a last-minute change of heart, however, and returns to Mesa shortly before his death.

Claudel's Coûfontaine trilogy—comprising *L'otage* (1911; *The Hostage*), *Le pain dur* (1918; *Crusts*), and *Le père humilié* (1920; *The Humiliation of the Father*)—examines the historical and personal consequences of the French Revolution, as well as the relationship between the revolution and Catholicism. Set in 1812, *The Hostage* takes place

in the Cistercian abbey of Coûfontaine and focuses on Sygne de Coûfontaine. Her cousin Georges has freed Pope Pius VII from Napoleon's prison and has hidden him in the abbey. Sygne is forced to marry Toussaint Turelure, a baron who pillaged her estate during the French Revolution, in order to prevent the Pope from being exposed, but she struggles with contradictory loyalties and the notion of sacrifice. The sequel, *Crusts*, considers the effects of greed during the Industrial Revolution and features Sygne's son, Louis, who loses his fortune through bad investment in a plantation in Africa. *The Humiliation of the Father* returns to Turelure, now serving as France's ambassador to Rome. He lives with his Jewish second wife, Sichel—his father's former mistress—and their daughter, Pensée, whose love affair with the Pope's nephew, Orian, ends tragically when he dies in battle.

Claudel's most popular work, the mystical play *L'annonce faite à Marie* (1912; *The Tidings Brought to Mary*), speculates about the nature of faith. Pierre, a mason infected with leprosy, asks Violaine to forgive him for his unwelcome physical advances years ago. Now engaged to Jacques, Violaine pardons him. As her sister Mara, who is in love with Jacques, tries to sow doubt about Violaine's faithfulness to him, Violaine announces that she has contracted leprosy, and Jacques leaves her to marry Mara. Violaine moves to a leper colony and devotes her life to God; Mara and Jacques have a child who dies. When Mara brings the child to the saintly Violaine in hopes that she can revive it, Violaine performs a miracle and the child returns to life. As Violaine is dying, Jacques realizes that he was wrong to leave her, but she convinces him to forgive Mara and accept her love.

Set in Spain in the late sixteenth century, *Le soulier de satin, première journée* (1925; *The Satin Slipper*) is often cited as Claudel's most complex work. The main action of the play concerns the beautiful young Doña Prouhèze and the tests set for her by her jealous, much older husband, Don Pèlage. Although Doña Prouhèze is in love with Don Rodrigue, she has devoted herself to the Virgin Mary and resists temptation. In the meantime her husband sends her as an emissary to the fortress of Mogador in Morocco, accompanied by Don Camille, a lieutenant who is infatuated with her. When her husband dies, Doña Prouhèze writes to Don Rodrigue, but he does not reply, so she marries Don Camille and has a daughter. As the Moors are overrunning Mogador, Don Rodrigue appears, having received the letter ten years after it was sent. Doña Prouhèze entrusts her daughter to him as she dies. As in many of Claudel's plays, *Le soulier de satin* emphasizes the characters' difficult path to salvation, their transformations along the way, and their ultimate realization that they are not sufficient unto themselves.

## CRITICAL RECEPTION

Claudél's plays, especially *The Tidings Brought to Mary*, were popular with audiences, but his religious and political conservatism and perceived intolerance drew criticism. His works' complexity, poetic language, and difficult stagings also posed obstacles to their ability to reach and engage audiences. As dramas of ideas, they feature saintly figures and sinners searching for grace and salvation but portray both types as impure, conflicted, and afraid of punishment for their sins. Critics observed that the didactic nature of Claudél's plays sometimes leads to thematic oversimplification and that his characters, used in the service of object lessons, are frequently flat. The plays have been criticized as devoid of real dramatic action, pseudo-poetic in language, and obscure. In the last decades of the twentieth century, however, scholars reexamined Claudél's dramas and his conservative attitudes, both literary and political, defending him against charges of anti-Semitism and sympathy for totalitarian governments.

Scholars have also reevaluated the thematic content of Claudél's plays. Bettina L. Knapp (1981-82) discussed the personal and literary dimensions of *Break of Noon*, focusing on the transformation of the characters as they seek liberation from egotism. In her 1982 introduction to Claudél's life and works, Knapp explored the vibrancy of his language and the authenticity of his characters' emotions; she emphasized the preeminent place of the theme of guilt in his plays. Moses M. Nagy (1990; see Further Reading) assessed Claudél's analysis in the Coüfontaine trilogy of the far-ranging consequences of the French Revolution, the Industrial Revolution, and the Catholic faith. According to Nagy, Claudél's admonition that humankind must learn to embrace enduring religious and cultural values rather than worldly, perishable ones unifies the three plays. After performing a statistical study of Claudél's use of imagery in two versions of *The City*, Harold M. Watson (1984) argued that the preponderance of vegetation in the play "clearly suggests the relative importance of nature in the Claudélian imagination and scheme of things."

Several critics have written about Claudél's active engagement with the staging of his works and about his perspectives on the theater. Jacques Petit and Jean-Pierre Kempf (1972; see Further Reading) edited Claudél's letters written between 1929 and 1931 to theater director Gabriel Astruc suggesting the inclusion of specific sound effects to reinforce the dialog in a production of *The Tidings Brought to Mary*. Nina S. Hellerstein (1981; see Further Reading) identified Claudél's concern regarding the theatrical expression of the literary qualities of his works. She noted the way in which he manipulates the physical pres-

ence of actors in *Le soulier de satin* to allow them to represent a range of symbolic meanings. Tracing Claudél's interest in Noh drama to his tenure in Japan in the 1920s, John K. Gillespie (1983; see Further Reading) stressed Claudél's fascination with the interplay between Noh's spiritual dimension and its ritualistic and physical elements.

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## PRINCIPAL WORKS

### Major Dramatic Works

*Tête d'or* [*Tête d'or: A Play in Three Acts*]. As Anonymous. Paris: Librairie de l'Art Indépendant, 1890. Print. Théâtre du Gymnase, Paris. 30 May 1919. Performance.

*La ville* [*The City*]. As Anonymous. Paris: Librairie de l'Art Indépendant, 1893. Print. Paris. 1926. Performance.

*L'Agamemnon d'Eschyle* [Aeschylus's *Agamemnon*]. Trans. Paul Claudél of *Agamemnon*, by Aeschylus. Foutchou: Rozario, 1896. Print.

\**L'arbre* [*The Tree*]. Paris: Mercure de France, 1901. Print. (Plays)

*Partage de midi* [*Break of Noon*]. Paris: Bibliothèque de l'Occident, 1906. Print. Groupe Art et Action, Paris. 12 Nov. 1921. Performance.

*Théâtre* [Theater]. 4 vols. Paris: Mercure de France, 1910-12. Print. (Plays and poetry)

*L'otage: Drame en trois actes* [*The Hostage: A Drama*]. Paris: Nouvelle Revue Française, 1911. Print. Scala Theatre, London. 1913. Performance.

*L'annonce faite à Marie: Mystère en quatre actes et un prologue* [*The Tidings Brought to Mary: A Mystery*]. Théâtre de l'Oeuvre, Paris. 23 Dec. 1912. Performance. Paris: Nouvelle Revue Française, 1912. Print.

*L'échange* [*The Trade*]. Théâtre du Vieux-Colombier, Paris. 15 Jan. 1914. Performance.

*Protée* [Proteus]. Salzburg. 1914. Performance. *Protée: Drame satyrique en deux actes* [Proteus: A Satiric Drama in Two Acts]. Paris: Nouvelle Revue Française, 1919. Print.



*La nuit de Noël 1914* [Christmas Eve 1914]. Université des Annales, Paris. Mar. 1915. Performance. Paris: Librairie de l'Art Catholique, 1915. Print.

*L'homme et son désir* [Man and His Desire]. Paris: Nouvelle Revue Française, 1918. Print. Théâtre des Champs-Élysées, Paris. 6 June 1921. Performance.

*Le pain dur* [Crusts]. Paris: Nouvelle Revue Française, 1918. Print. Théâtre du Gymnase, Paris. 30 May 1919. Performance.

*L'ours et la lune* [The Bear and the Moon]. Paris: Nouvelle Revue Française, 1919. Print. Algiers. 2 May 1948. Performance.

*Les choéphores d'Eschyle* [Aeschylus's Libation Bearers]. Trans. Claudel of *The Libation Bearers*, by Aeschylus. Paris: Nouvelle Revue Française, 1920. Print.

*Les Euménides d'Eschyle* [Aeschylus's Eumenides]. Trans. Claudel of *Eumenides*, by Aeschylus. Paris: Nouvelle Revue Française, 1920. Print.

*Le père humilié* [The Humiliation of the Father]. Paris: Nouvelle Revue Française, 1920. Print. Schauspielhaus, Dresden. 26 Nov. 1928. Performance.

*La femme et son ombre* [Woman and Her Shadow]. Imperial Theater of Tokyo, Tokyo. 16 Mar. 1923. Performance.

*L'endormie* [The Sleeper]. Paris: Champion, 1925. Print.

*Le soulier de satin, première journée* [The Satin Slipper, First Day]. Paris: Plon, 1925. Rev. and expanded ed. *Le soulier de satin, ou Le pire n'est pas toujours sûr: Action espagnole en quatre journées* [The Satin Slipper; or, The Worst Is Not the Surest: Spanish Action in Four Days]. 4 vols. Paris: Gallimard, 1928-29. Print.

*La parabole du festin* [Parable of the Feast]. As Delachapelle. Paris: Davis, 1926. Pub. as *La sagesse, ou La parabole du festin* [Wisdom; or, The Parable of the Feast]. Paris: Gallimard, 1939. Print.

*Sous le rempart d'Athènes* [Under the Athens Rampart]. Opéra, Paris. 26 Oct. 1927. Performance. Paris: Gallimard, 1928. Print.

*Le livre de Christophe Colomb* [The Book of Christopher Columbus: A Lyrical Drama in Two Parts]. Vienna: Universelle, 1929. Print. Staatsopera Unter den Linden, Berlin. 30 June 1930. Performance.

*La danse des morts* [Dance of the Dead]. Paris. 2 Feb. 1939. Performance.

*Jeanne d'Arc au bûcher* [Joan of Arc at the Stake]. Théâtre Municipal d'Orléans, Orléans. 6 May 1939. Performance. Paris: Gallimard, 1939. Print.

*L'histoire de Tobie et de Sara: Moralité en trois actes* [The Story of Tobias and Sarah: Morality in Three Acts]. Paris: Gallimard, 1942. Print. Central Théâtre, Roubaix. 28 Feb. 1947. Performance.

*La jeune fille Violaine* [The Young Girl Violaine]. Salle d'Iéna, Paris. 14 Mar. 1944. Performance.

*Le festin de la sagesse* [Feast of Wisdom]. Rome. 15 Feb. 1950. Performance.

*La cantate à trois voix* [Cantata for Three Voices]. Groupe Théâtral Universitaire d'Aix-Marseille, Marseille. 27 May 1955. Performance.

### Other Major Works

*Connaissance de l'Est* [The East I Know]. Paris: Mercure de France, 1900. Expanded ed. 1907. Print. (Prose poetry)

*Connaissance du temps* [Knowing the Times]. Fuzhou: Rozario, 1904. Print. (Poetry)

*Ode: Les muses* [The Muses]. Paris: Bibliothèque de l'Occident, 1905. Print. (Poetry)

*Art poétique* [Poetic Art]. Paris: Mercure de France, 1907. Print. (Essays)

*Cinq grandes odes, suivies d'un processional pour saluer le siècle nouveau* [Five Great Odes]. Paris: Bibliothèque de l'Occident, 1910. Print. (Poetry)

*Le chemin de la Croix* [Stations of the Cross]. Brussels: Durendal, 1911. Print. (Theology)

*Cette heure qui est entre le printemps et l'été: Cantate à trois voix* [This Hour at the Beginning of Spring and Summer: Cantata for Three Voices]. Paris: Nouvelle Revue Française, 1913. Print. (Poetry)

*Deux poèmes d'été: La cantate à trois voix; Protée: Drame satirique* [Two Summer Poems: Cantata for Three Voices; Proteus: Satiric Drama]. Paris: Nouvelle Revue Française, 1914. Print. (Poetry)

*Corona benignitatis anni Dei* [Coronal]. Paris: Nouvelle Revue Française, 1915. Print. (Poetry)

*Trois poèmes de guerre* [Three Poems of the War]. Paris: Nouvelle Revue Française, 1915. Print. (Poetry)

*Autres poèmes durant la guerre* [Other Poems during the War]. Paris: Nouvelle Revue Française, 1916. Print. (Poetry)

- Sainte Thérèse* [Saint Theresa]. Paris: Bertrand, 1916. Print. (Poetry)
- Sainte Cécile: Poème* [Saint Cecilia: Poem]. Paris: Librairie de l'Art Catholique, 1918. Print. (Poetry)
- La messe là-bas* [Low Mass]. Paris: Nouvelle Revue Française, 1919. Print. (Poetry)
- Introduction à quelques oeuvres: Conférence faite le 30 mai 1919 au Théâtre du Gymnase pour la maison des amis des livres* [Introduction to Some Works: Lecture Given 30 May 1919 at the Théâtre du Gymnase]. Paris: Monnier, 1920. Print. (Lecture)
- Ode jubilaire: Pour le six-centième anniversaire de la mort de Dante* [Jubilee Ode: For the Six-Hundredth Anniversary of Dante's Death]. Paris: Nouvelle Revue Française, 1921. Print. (Poetry)
- Verlaine*. Paris: Nouvelle Revue Française, 1922. Print. (Poetry)
- Un coup d'oeil sur l'âme japonaise: Discours aux étudiants de Nikko* [A Glance at the Japanese Soul: Address to Nikko Students]. Paris: Nouvelle Revue Française, 1923. Print. (Lecture)
- Sainte Geneviève* [Saint Genevieve]. Tokyo: Chinchiocha, 1923. Print. (Poetry)
- A travers les villes en flammes: Note d'un témoin* [Across Cities in Flames: Note of a Witness]. Paris: Champion, 1924. Print. (Nonfiction)
- Feuilles de saints* [Leaves of Saints]. Paris: Nouvelle Revue Française, 1925. Print. (Poetry)
- Morceaux choisis, avec un portrait et un autographe de l'auteur* [Selected Pieces, with a Picture and Signature of the Author]. Paris: Gallimard, 1925. Print. (Nonfiction, plays, and poetry)
- Paul Claudel et Jacques Rivière, Correspondance, 1907-1914* [Letters to a Doubter]. Paris: Plon, 1926. Print. (Letters)
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- Cent phrases pour éventails* [A Hundred Movements for a Fan]. Tokyo: Koshiba, 1927. Print. (Poetry)
- L'oiseau noir dans le soleil levant* [The Black Bird in the Rising Sun]. Paris: Excelsior, 1927. Enl. ed. Paris: Gallimard, 1929. Print. (Prose poetry)
- Le viellard sur le mont Omi* [The Old Man on Mount Omi]. Paris: Livre, 1927. Print. (Poetry)
- Positions et propositions: Art et littérature* [Ways and Crossways]. 2 vols. Paris: Gallimard, 1928-34. Print. (Essays)
- Sur la présence de Dieu* [On the Presence of God]. Vienna: Aubin, 1932. Print. (Theology)
- Jean Charlot*. Paris: Gallimard, 1933. Print. (Picture book)
- Note sur l'art chrétien* [Note on Christian Art]. Paris: Desclée de Brouwer, 1933. Print. (Nonfiction)
- Ecoute, ma fille* [Listen, My Daughter]. Paris: Gallimard, 1934. Print. (Poetry)
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- Conversations dans le Loir-et-Cher* [Conversations in the Loir-et-Cher]. Paris: Gallimard, 1935. Print. (Essays)
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- Figures et paraboles* [Figures and Parables]. Paris: Gallimard, 1936. Print. (Essays and prose)
- Les aventures de Sophie* [The Adventures of Sophie]. Paris: Gallimard, 1937. Print. (Theology)
- Introduction au Livre de Ruth* [Introduction to the Book of Ruth]. Paris: Desclée de Brouwer, 1938. Print. (Theology)
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- L'épée et le miroir* [The Sword and the Mirror]. Paris: Gallimard, 1939. Print. (Theology)
- Contacts et circonstances* [Contacts and Circumstances]. Paris: Gallimard, 1940. Print. (Essays)
- Présence et prophétie* [Presence and Prophecy]. Fribourg: Librairie de l'Université, 1942. Print. (Theology)
- Seigneur, apprenez-nous à prier* [Lord, Teach Us How to Pray]. Paris: Gallimard, 1942. Print. (Theology)
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- Dodoitsu: Poèmes de Paul Claudel* [Dodoitsu: Poems of Paul Claudel]. Paris: Gallimard, 1945. Print. (Poetry)
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*Visages radieux* [Radiant Faces]. Paris: Egloff, 1945. Rev. ed. 1947. Print. (Poetry)

*Chine* [China]. Geneva: Skira, 1946. Print. (Nonfiction)

*Un hommage à la poésie* [Homage to Poetry]. Nantes: Fleuve, 1946. Print. (Poetry)

*Introduction à l'Apocalypse* [Introduction to the Apocalypse]. Paris: Egloff, 1946. Print. (Theology)

*Le livre de Job* [The Book of Job]. Paris: Plon, 1946. Print. (Theology)

*L'oeil écoute* [The Eye Listens]. Paris: Gallimard, 1946. Print. (Essays)

*Les révélations de La Salette* [The Revelations of La Salette]. Paris: Table Ronde, 1946. Print. (Theology)

*La rose et le rosaire* [The Rose and the Rosary]. Paris: Egloff, 1946. Print. (Theology)

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*Discours et remerciements* [Addresses and Expressions of Gratitude]. Paris: Gallimard, 1947. Print. (Essays)

*Correspondance avec Jacques Rivière* [Correspondence with Jacques Rivière]. Ed. Henri Alain Fournier. 2 vols. Paris: Gallimard, 1948. Print. (Letters)

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*Sous le signe du dragon* [Under the Sign of the Dragon]. Paris: Table Ronde, 1948. Print. (Travel essays)

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- The City: A Play*. Trans. Newberry. New Haven: Yale UP, 1920. Print. Trans. of *La ville*.
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- The Book of Christopher Columbus: A Lyrical Drama in Two Parts*. Trans. Claudel, Agnes Meyer, and Darius Milhaud. New Haven: Yale UP, 1930. Print. Trans. of *Le livre de Christophe Colomb*.
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